

Copyright  
by  
Hunter Prueger  
2020

**The Thesis Committee for Hunter Prueger  
Certifies that this is the approved version of the following Thesis:**

**Scream and Light Up the Sky  
for chamber orchestra**

**APPROVED BY  
SUPERVISING COMMITTEE:**

Christopher Trapani, Co-Supervisor

Yevgeniy Sharlat, Co-Supervisor

**Scream and Light Up the Sky  
for chamber orchestra**

**by  
Hunter Prueger**

**Thesis**

Presented to the Faculty of the Graduate School of  
The University of Texas at Austin  
in Partial Fulfillment  
of the Requirements  
for the Degree of

**Master of Music**

**The University of Texas at Austin  
May 2020**

## **Acknowledgements**

Thank you to Christopher Trapani for your guidance and mentorship in writing this piece. Thank you to Yevgeniy Sharlat, Nina Young, and Annie Gosfield for your mentorship in my time at the Butler School of Music. Thank you to Omar Thomas, Sky Macklay, Gabriela Ortiz, and Viet Cuong for your additional guidance in writing this piece. Thank you to Nick Clark for initially commissioning this work. Thank you to my parents for being supportive. Special thanks to Jordan Walsh, Pablo Gómez-Estévez, Chris Whitley, Noah Simon, Nabil Abad, Dan Syvret, Cy Miessler, Francis Favis, and Daniel Gostein. Additional thanks to Brooke Joyce, Steve Smith, Lynne Hart, Tom Lopez, Stefano Sacher, and Mike Giles. Lastly, I'd like to thank Rita Yung, Ian Whillock, Austin Theriot, and the rest of my colleagues in the Butler School of Music composition program.



## **Abstract**

### **Scream and Light Up the Sky for chamber orchestra**

Hunter Prueger, M.Music

The University of Texas at Austin, 2020

Co-Supervisors: Christopher Trapani, Yevgeniy Sharlat

Scream and Light Up the Sky is a chamber orchestra piece written in three movements. Each movement depicts a factor of light pollution, and together they tell the story of a beautifully surrealist apocalypse that returns the pre-electric night sky to the Earth. The piece uses various re-imaginings of household items and musical instruments and requires the construction of a few new musical instruments.

## Table of Contents

Title Page.....	1
Program Note.....	2
Performance Notes.....	3
Score.....	6

Hunter Prueger

**Scream and Light Up the Sky**

for chamber orchestra

21 minutes

2020

- I. Trespass
- II. Skyglow
- III. Class One Visibility

## Program Note

Having moved to Austin, Texas from a small town in rural Iowa, one of the first things I noticed was the oppressive light pollution. Light pollution is the excess artificial light that bleeds into unintended locations. Issues involving light pollution include the obstruction of astronomical research and the disruption of natural ecosystems, which can affect the flight patterns of birds and the sleep cycles of both humans and animals.

The Bortle scale is a tool used for classifying star visibility and measuring light pollution. Using the Bortle scale, a night sky is given a classification number between one and nine. A class one sky would produce full visibility of the stars with no light pollution, and a class nine sky sees very few stars if any at all. Humans in pre-electric times could observe a class one sky everywhere, but now the only places to see a class one sky are in the most desolate places on Earth and in the middle of the ocean. *Scream and Light Up the Sky* tackles the question, "When is the next time we will ever have class one visibility on a global scale?" I imagine we will all be dead or at least living in a post-apocalyptic scenario.

The first movement deals with the source of the issue: light trespass. Light trespass is any instance of artificial light existing in an unwanted place, such as an obnoxious street light bleeding into your bedroom window at night or a distracting cell phone screen in a movie theatre. When enough artificial light bleeds into the night sky it reflects a dull, opaque brightness called skyglow, which drastically reduces star visibility. In the second movement, the light becomes sentient and greedy. It grows and grows until it overtakes the whole planet and blinds everyone in the brightest apocalypse imaginable. The final movement depicts the aftermath. With no human life to sustain electrical power the light eventually dies, the pre-electric darkness returns, and the few who survived have full visibility of the cosmos.

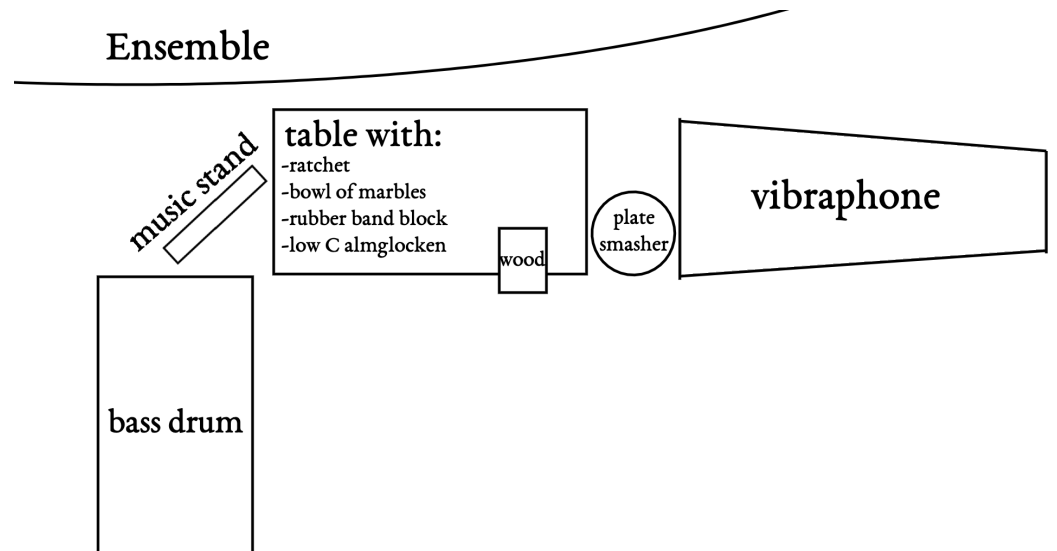
# Performance Notes

## Requirements

### Percussion 1

- low C almglocken
- bass drum
- loose snare
- marbles
- music stand
- plate smasher (diagram on page 7)
- ratchet
- rubber band block (diagram on page 7)
- vibraphone
- wood

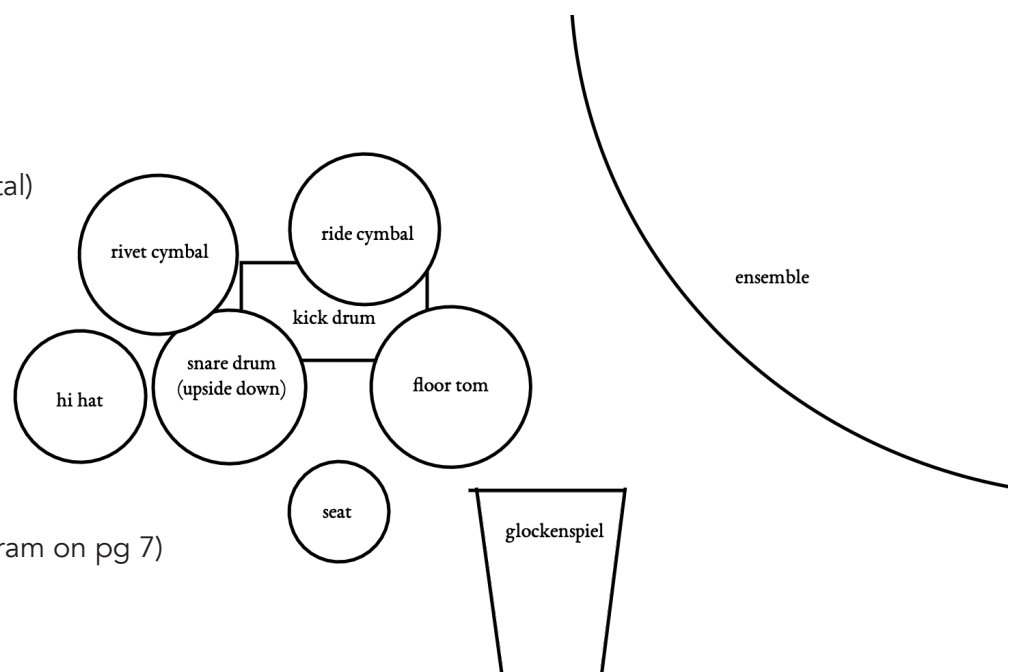
### Percussion 1 setup



### Percussion 2

- floor tom
- hi hat
- glockenspiel
- kick drum
- loose snare
- newspaper
- notched sticks
- ride cymbal
- rivet cymbal
- snare drum

### Percussion 2 setup



### Loose Snares

The following parts require a loose snare: (8 total)

- |                |             |
|----------------|-------------|
| - Percussion 1 | - Violin II |
| - Percussion 2 | - Viola     |
| - Piano        | - Cello     |
| - Violin I     | - Bass      |

### Piano

- putty (for muting)
- 8-10 business cards, fishing line, & ruler (diagram on pg 7)
- cassette case

## Stand Lights / Pen Lights

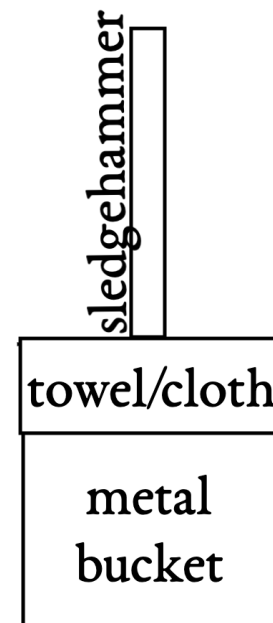
Each player will likely need stand lights, but the following players use stand lights (pen light opt.) for effect

- |             |             |
|-------------|-------------|
| - Oboe      | - Piano     |
| - Clarinet  | - Celesta   |
| - Saxophone | - Violin I  |
| - Bassoon   | - Violin II |
| - Horn      | - Viola     |
| - Trumpet   | - Cello     |
| - Trombone  | - Bass      |

## Construction Projects

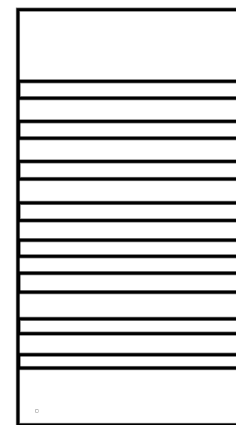
### Plate Smasher

- Fill a metal bucket with glass (beer bottles work).
- Put a sledgehammer in the bucket, hammer down.
- Tape a cloth or towel around the top of the bucket, and around the handle of the sledgehammer to keep glass dust to keep from flying everywhere.
- Play like a butter churner.



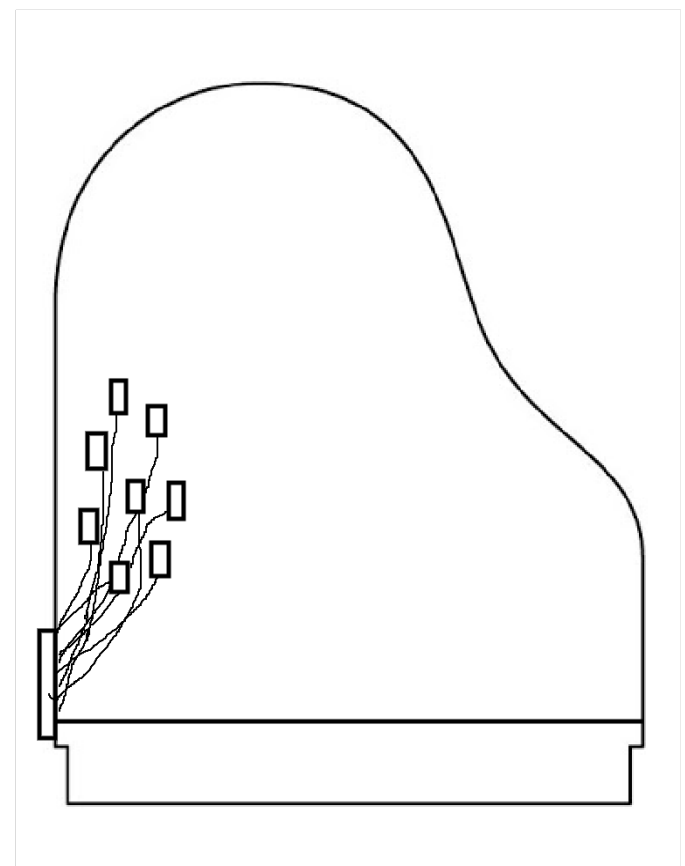
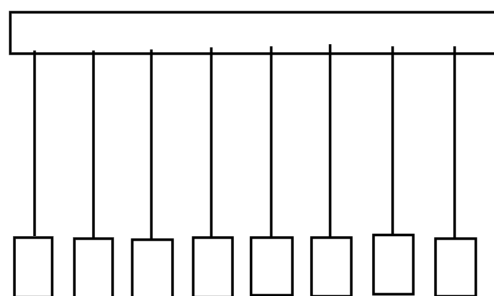
### Rubber Band Block

- Wrap 8-10 rubber bands around a block of wood.
- To play, snap the rubber bands them like bartok pizzicato.



### Piano Business Cards

- Attach 8-10 business cards to a ruler using fishing line.
- Attach the ruler to the side of the piano in a way that you can lay the business cards on top of the strings in the low register of the piano.
- When you do a fingernail scrape the business cards should vibrate and rattle.



## Lighting Cues

(These cues are also indicated in the score)

measure 1, beat 1

- As dark as reasonably possible

measure 31, beat 1

- As bright as reasonably possible
- House lights on

measure 35, beat 1

- Standard concert lighting
- House lights off

measure 366, beat 1

- Gradually dim all lights to "as dark as reasonably possible" in measure 379

measure 379, beat 1

- As dark as reasonably possible

measure 422, beat 1

- Gradually raise lights to standard concert lighting in measure 431

measure 431, beat 1

- Standard concert lighting

measure 588, beat 2

- Gradually dim lighting to total darkness at the end of the piece





## 7

16

25 31 35

Fl. *p* *f* *p* *f* *p* *f*

Ob. *pp* *f*

B. Cl. *p* *f* *fff*

B. Sx. *fff* *sub. ppp*

Bsn. *fff* *sub. ppp*

Hn. straight mute *pp* *mf* *f* remove mute

B<sup>b</sup> Tpt.

Tbn. *fff* *sub. ppp*

25

Perc. 1 *mf* *fp* *fff* drag loose snare against music stand

Perc. 2 *fff* floor tom

Pno. *mp* *mf* *p* *fff* slowly scrape a cassette case in a vertical motion against a cluster of strings near the E2 string no pedal remove snare

Cel. *fff* ad lib no pedal

25

Vln. I *ff* *f* *ff* *f*

Vln. II *f* *ff*

Vla. *ff* *f* *ff* *f*

Vc. *ff* *f* *ff* *f* *fff* *sub. ppp*

D.B. *p* *f* *fff* *sub. ppp*

Light as bright as reasonably possible, house lights on standard concert lighting

45

36

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B. Tpt.

Tbn.

36

Perc. 1

Perc. 2

Pno.

Cel.

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fff*

*ff*

*ppp* *p* *ppp* *p* *ppp* *pp* *mp* *pp*

*ppp* *p* *ppp* *p* *ppp* *pp* *mp* *pp*

*ppp* *p* *ppp* *p* *ppp* *pp*

*f*

*f*

*p* *ppp* *p* *ppp* *p* *ppp* *pp* *mp*

snare against music stand

*fff*

floor tom

kick drum

*fff*

*fff* aggressive cassette scrape

*fff*

*fff*

*fff*

*fff*

*fff*

*f*

M.S.P. / non-vib

*f*

*fff*

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mp* *pp* *mp*

49

Fl. *fff* *fff* *fff* *ff*

Ob. *ff* *ff* *f*

B. Cl. *pp* *mp* *pp* *p* *mf* *p*

B. Sx. *mp* *pp* *p* *mf* *p*

Bsn. *mp* *pp* *mp* *pp* *p* *mf*

Hn. *f* *f* *mf*

B♭ Tpt. *f* *f* *mf*

Tbn. *pp* *pp* *mp* *pp* *p* *mf*

49

Perc. 1 *fff* *fff* *ff*

Perc. 2 *fff* *fff* *ff*

Pno. *fff* *fff* *ff*

Cel. *fff* *fff* *ff*

49

Vln. I *fff* *fff* *ff*

(M.S.P. / non-vib)

Vln. II *f* *f* *mf*

Vla. *fff* *fff* *ff*

Vc. *mp* *pp* *mp* *pp* *mf* *p*

D.B. *pp* *mp* *pp* *mf* *p* *mf*

aggressively drag  
snare with fingers

58

59

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

58

Perc. 1

Perc. 2

Pno.

Cel.

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

66

68

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B> Tpt.

Tbn.

*mp* *pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

to Bb clarinet

to alto sax

*p* *mp* *pp* *mp* *pp*

66

Perc. 1

Perc. 2

Pno.

Cel.

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

79

74

Fl. *mf* *ppp* *cresc.* *sim.*

Ob. *mp* *ppp* *cresc.* *sim.*

B $\flat$  Cl. *ppp* *cresc.* *sim.*

A. Sx.

Bsn. *mp* *ppp* *p* *ppp*

Hn. *pp* *p* *ppp* *p* *ppp*

B $\flat$  Tpt. *p*

Tbn. *p* *ppp* *p* *ppp*

74

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *mf*

Cel. *mf*

74

Vln. I *mf*

Vln. II *p*

Vla. *mf*

Vc. *ppp* *p* *ppp* *p* *ppp*

D.B. *ppp* *p* *ppp* *p* *ppp* *p*

82

Fl.

Ob.

B> Cl.

A. Sx.

Bsn.

Hn.

B> Tpt.

Tbn.

82

Perc. 1

Perc. 2

Pno.

Cel.

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*ppp*

*cresc.*

*pp*

*p*

*ppp*

*cresc.*

*mp*

*pp*

*mf*

*fp*

*mf*

*sub. p*

*sfz p*

*ppp*

*cresc.*

*sim.*

*straight mute*

*ppp*

*cresc.*

*sim.*

*p*

*ppp*

*ff*

*ff*

*ff*

*ppp*

*mp*

*pp*

*mp*

*ppp*

*cresc.*

*sim.*

*growl*

*alto sax*

*slowly, steadily building*



92

88

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

88

Perc. 1

Perc. 2

Pno.

Cel.

88

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*pp*

*mf*

*mf*

*sub. p*

*sfz p*

*mf*

*sub. p*

*ff*

ratchet

floor tom shell

kick drum

*ff*

*ff*

*sim.*

*cresc.*

*p*

move to *sim.*

sul pont

move to

*p*

*sim.*

*cresc.*

*p*

*sim.*

*cresc.*

*ppp*

*cresc.*

*sim.*

*p*

*pp*

*mf*

*pp*

93

Fl. *cresc.* *sim.* *mp*

Ob. *cresc.* *sim.* *mp*

B♭ Cl. *cresc.* *sim.* *mp*

A. Sx. *cresc.* *mp*

Bsn. *p* *mf* *p*

Hn. *sfz* *mf* *p*

B♭ Tpt. *cresc.* *mp*

Tbn. *sfz* *mf* *p*

93

Perc. 1 *ff*

Perc. 2 *ff*

Pno. *ff*

Cel.

93

Vln. I *cresc.* *mp*

Vln. II *cresc.* *mp* *ord* *sul pont* *move to*

Vla. *cresc.* *mp*

Vc. *cresc.* *mp*

D.B. *mf* *p* *mf* *p*

101

98

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

98

Perc. 1

Perc. 2

Pno.

Cel.

98

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*sub. p*

*sfz p*

*crescendo poco a poco*

double tongue with a slight gap between each quintuplet

ord

sul pont

move to

ord

104

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

*mf* *sub. p* *sfz p* *mf* *mf*

104

Perc. 1

Perc. 2

Pno.

Cel.

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *sub. p* *sfz p* *mf* *mf*

sul pont move to ord sul pont move to

112

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

*crescendo poco a poco*

*p* *mf* *p* *mf*

*mf* *sfzp* *mf* *fp*

*crescendo poco a poco*

*mf* *sfzp* *mf* *fp*

112

Perc. 1

Perc. 2

Pno.

Cel.

*ff*

*ff*

112

Vln. I

Vln. II

Vla.

Vc.

D.B.

*crescendo poco a poco*

*ord* *sul pont* *move to* *ord*

*crescendo poco a poco*

*crescendo poco a poco*

*crescendo poco a poco*

*p* *mf* *p* *mf*

119

123

Fl. *sim.* *f* *mp*

Ob. *f* *mp*  
tongue as fast as possible  
without double-tonguing

B♭ Cl. *f* *mp*  
pulse breath according to rhythm

A. Sx. *f* *mp*

Bsn. *p* *mf* *ff*

Hn. *fp* *f* *ff*

B♭ Tpt. *f*

Tbn. *fp* *f* *ff*

119

Perc. 1 *fff*

Perc. 2 *fff*

Pno. *fff*

Cel.

119

Vln. I *f*

Vln. II *f*  
sul pont move to ord ord sul pont

Vla. *f*

Vc. *f*

D.B. *p* *mf* *ff*

133

126

Fl. *p*

Ob. *p*

B♭ Cl. *p*

A. Sx. *p*

Bsn. *pp*

Hn. *pp* *pp* *p*

B♭ Tpt. *pp* *p*

Tbn. *pp* *p*

126

Perc. 1 *ff* *ff*

Perc. 2 *ff* *ff* *8va*

Pno. *ff* *ff* *no pedal*

Cel.

126

Vln. I *mp* *p*

Vln. II *mp* *p* *pp* *p*

Vla. *mp* *p* *pp* *p*

Vc. *mp* *p* *f*

D.B. *pp* *p* *f*

137

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

*pp* *p* *p* *mp* *p* *f*

*pp* *p* *p* *mp* *p* *f*

*pp* *p* *p* *mp* *p* *f*

137

Perc. 1

Vibraphone

*ff*

drag snare with fingers

cross stick

Perc. 2

*ff*

Pno.

*ff*

Cel.

*ff*

137

Vln. I

*fff*

Vln. II

*pp* *p* *p* *mp* *p* *f*

Vla.

*pp* *p* *p* *mp* *p* *f*

Vc.

*f*

D.B.

*f*



143

piccolo

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

143

Perc. 1

Perc. 2

Pno.

Cel.

143

Vln. I

Vln. II

Vla.

Vc.

D.B.

150

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

154

Perc. 1

Perc. 2

Pno.

Cel.

150

Vln. I

Vln. II

Vla.

Vc.

D.B.

158

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

158

Perc. 1

Perc. 2

Pno.

Cel.

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *sub. p* *cresc.* *ff*

Ob. *sub. p* *cresc.* *f*

B♭ Cl. *sub. p* *cresc.* *f*

A. Sx. *sub. p* *cresc.* *f*

Bsn. *sub. p* *cresc.* *f*

Hn. *sub. p* *cresc.* *f*

B♭ Tpt. *sub. p* *cresc.* *f*

Tbn. *sub. p* *cresc.* *f*

165

Perc. 1 *sub. p* *cresc.* *ff* *p* stick click

Perc. 2 *sub. p* *cresc.* *ff*

Pno. *sub. p* *cresc.* *ff* *prepare business cards*

Cel. *sub. p* *cresc.* *ff*

165

Vln. I *sub. p* *cresc.* *ff*

Vln. II *sub. p* *cresc.* *ff*

Vla. *sub. p* *cresc.* *ff*

Vc. *sub. p* *cresc.* *ff*

D.B. *sub. p* *cresc.* *ff*

II. Skyglow

173

Fl. *ff*

Ob. *f* *p* *mp*

B♭ Cl. *f* *p*

A. Sx. *f* *p*

Bsn. *mf* *p*

Hn. *f* *p* low air sound *p*

B♭ Tpt. *f* *p* remove mute low air sound *p*

Tbn. *f* *p* remove mute low air sound *p*

173

Perc. 1 *ff* with pedal

Perc. 2 *fp* loose snare against rivet cymbal

Pno. *ff* hold pedal down until measure 194 fingernail scrape

Cel. *ff* no pedal

173

Vln. I *fff* *p* *fff* *p* *fff* *p* *fff*

Vln. II *fff* *p* *fff* *p* *fff* *p* *fff*

Vla. *f* *mf*

Vc. *ff* *mf*

D.B. *ff* *mf*

flute  
slight breath pulses according to rhythm

[illegible]

[illegible]

199

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

199

Perc. 1

Perc. 2

Pno.

Cel.

199

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*p*

*p*

*mf*

*f*

*ff*

*ppp*



207

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

207

Perc. 1

Perc. 2

Pno.

Cel.

207

Vln. I

Vln. II

Vla.

Vc.

D.B.

musical score for measures 207-216, featuring woodwinds, brass, strings, and percussion.

217

221

230

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*pp*

*f*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

*ff* with pedal

drag loose snare a gainst music stand

*f*

*ff* with pedal

*ff* with pedal

*mp*

*pp*

*f*

*ff*

*mp*

*pp*

*p*

*mp*

*mf*

*f*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

harmon mute

231

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

231

Perc. 1

Perc. 2

Pno.

Cel.

231

Vln. I

Vln. II

Vla.

Vc.

D.B.

243

241

Fl. *ff* *p* *mp* *p* *f sfz p*

Ob. *ff* *p* *f* *fp* *sfz p*

B♭ Cl. *ff* *p* *f* *fp* *fp*

A. Sx. *ff* *p* *f* *fp* *fp*

Bsn. *ff*

Hn. *fp* *f*

B♭ Tpt. *pp* *f* *p*

Tbn. *mp* *p*

241

Perc. 1 plate smasher *ff* stir a bowl of marbles *f*

Perc. 2 crumple and uncrumple newspaper, sound should be sporadically accented *f*

Pno. fingernail scrape *ff* *8va - 1* *I.V.*

Cel.

241

Vln. I *ff* *p* M.S.P. / non-vib

Vln. II *fff* *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

D.B. *ff* *p*

249

253

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

*f*

*ff*

*p*

*sfz*

*f*

*ff*

*p*

*mf*

*fp*

*f*

*p*

*ff*

*p*

*fp*

*fp*

*f*

*p*

*ff*

*p*

*mf*

*p*

*pp*

*mp*

*p*

*f*

*p*

*f*

*p*

*f*

*ppp*

*sfz*

*ppp*

*p*

remove mute

249

Perc. 1

Perc. 2

Pno.

Cel.

play smasher

marbles

glockenspiel / notched sticks

newspaper

*ff*

*f*

*ff*

*f*

8<sup>va</sup> - - -  
l.v.

249

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff* *p* *p* *f* *p*

M.S.P. / non-vib

ord.

*ff* *p*

*ff* *p*

*sfz* *p*

*sfz* *p*

257

Fl. *sfz* *sfz* *sfz* *sfz* *ff*

Ob. *mf* *p* *mf* *p* *mf* *p* *ff*

B $\flat$  Cl. *fp* *mf* *p* *mp* *p* *ff*

A. Sx. *fp* *p* *ff*

Bsn. *p*

Hn. straight mute *p* *f*

B $\flat$  Tpt. *p*

Tbn. *ppp* *ffz*

257

Perc. 1 *ff* plate smasher

Perc. 2 *ff* glockenspiel / notched sticks

Pno. *ff* 8va l.v.

Cel.

257

Vln. I *f* *p* *f* *ff* *M.S.P. / non-vib*

Vln. II *f* *p* *f* *f*

Vla. *f* *p* *f* *ff*

Vc. *ff*

D.B. *ff*

264

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

*p* *ppp* *f* *p*

*p* *ppp* *f* *p*

*p* *ppp* *f* *p*

*p* *ppp* *f* *p*

*ppp* *f* *ppp*

*f* *ppp*

*f* *ppp*

*ppp*

264

Perc. 1

Perc. 2

Pno.

Cel.

marbles

newspaper

glockenspiel / notched sticks

*ff*

*ff*

264

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *p < f* *p < f*

*p* *p < f* *p < f*

*p* *p < f* *p < f*

*p*

*p*

274

Fl. *ff* *mp* *ff* *mp*

Ob. *ff* *p* *ff* *p*

B $\flat$  Cl. *ff* *p* *ff* *p*

A. Sx. *ff* *p* *ff* *p*

Bsn. *ff* *p* *ff* *p*

Hn. *ff* *pp* *ff* *pp*

B $\flat$  Tpt. *ff* *pp* *ff* *pp*

Tbn. *ffz* *ppp* *ffz* *ppp*

274

Perc. 1

Perc. 2

Pno. *ff* *ff*

Cel.

274

Vln. I *ff* *p* *f* *ff* *p* *p* *f*

Vln. II *f* *p* *f* *f* *p* *p* *f*

Vla. *ff* *p* *f* *ff* *p* *p* *f*

Vc. *ffz* *p* *ffz* *p*

D.B. *ffz* *p* *ffz* *p*



283

292

300

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

292

Perc. 1

Perc. 2

Pno.

Cel.

292

Vln. I

Vln. II

Vla.

Vc.

D.B.

301

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

remove mute

remove mute

*f*

*f*

301

The musical score consists of four staves. The first staff is for Percussion 1 (Perc. 1), the second for Percussion 2 (Perc. 2), the third for Piano (Pno.), and the fourth for Cello (Cel.). The Perc. 1 staff features a series of notes with dynamic markings *mp*, *mf*, and *f*. The Perc. 2 staff is mostly empty. The Pno. staff shows a complex melodic line with triplets and a dynamic marking *f*. The Cel. staff also features a melodic line with triplets and a dynamic marking *f*. The score is marked with a '1.v.' (first ending) at the end of the Pno. staff.

301

Violin I: Treble clef, whole notes, then sixteenth-note tremolos. Dynamics: *f ppp*.

Violin II: Treble clef, whole notes, then sixteenth-note tremolos. Dynamics: *f ppp*, *pp*. Includes performance instructions: "move to — sul pont — move to —".

Viola: Bass clef, half notes, then sixteenth-note tremolos. Dynamics: *ppp*, *f ppp*.

Violoncello: Bass clef, half notes, then sixteenth-note tremolos. Dynamics: *ppp*, *f ppp*.

Double Bass: Bass clef, half notes, then sixteenth-note tremolos. Dynamics: *ppp*, *f*.

324

313

326

Fl. *mp* *cresc.* *mf*

Ob. *mp* *cresc.* *mf*

B♭ Cl. *mp* *cresc.* *mf*

A. Sx. *mp* *cresc.* *mf* *cresc.*

Bsn. *pp* *mf* *p* *mf* *f*

Hn. *pp* *mf* *p* *mf* *f*

B♭ Tpt. *p* *mp* *cresc.* *mf* *cresc.*

Tbn. *pp* *mf* *p* *mf* *f*

326

Perc. 1 *mp* *cresc.* *mf* *cresc.*

Perc. 2 *mp* *cresc.* *mf* *cresc.*

Pno.

Cel.

326

Vln. I *mp* *cresc.* *mf* *cresc.*

Vln. II *mp* *cresc.* *mf* *cresc.*

Vla. *mp* *cresc.* *mf* *cresc.*

Vc. *mp* *crescendo poco a poco* *mf* *cresc.*

D.B. *pp* *mf* *p* *mf* *f*

335

Fl. *f* *cresc.* *ff* *cresc.* *fff*

Ob. *f* *cresc.* *ff* *cresc.* *fff*

B♭ Cl. *f* *cresc.* *ff* *cresc.* *fff*

A. Sx. *f* *cresc.* *ff* *cresc.* *fff*

Bsn. *p* *ff* *mf* *f* *pp*

Hn. *p* *ff* *mf* *f* *pp*

B♭ Tpt. *f* *cresc.* *ff* *cresc.* *fff*

Tbn. *p* *ff* *mf* *f* *pp*

335

Perc. 1 *f* *cresc.* *ff* *cresc.* *fff*

Perc. 2 *f* *cresc.* *ff* *cresc.* *fff*

Pno.

Cel.

335

Vln. I *f* *cresc.* *ff* *cresc.* *fff*

Vln. II *f* *cresc.* *ff* *cresc.* *fff*

Vla. *f* *cresc.* *ff* *cresc.* *fff*

Vc. *f* *cresc.* *ff* *cresc.* *fff*

D.B. *p* *ff* *mf* *f* *pp*

*sul pont* *ord* *sul pont* *ord*

*move to* *move to*

The first system of the musical score includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Baritone Trombone (B♭ Tpt.), and Tuba (Tbn.). The Flute and Oboe parts feature melodic lines with dynamic markings of *mf* and *pp*. The Bass Clarinet and Alto Saxophone parts have a melodic line that transitions to the bass clarinet and bari sax respectively, marked *pp*. The Baritone Trombone part has a melodic line marked *p*. The Bassoon, Horn, and Tuba parts are silent in this system.

Perc. 1  
 Perc. 2  
 Pno.  
 Cel.

Violin I

Violin II

Viola

Violoncello

Double Bass

mf

pp

sul pont

move to

ord





366

365

365

The musical score for "The Great Wall" by John Williams is presented for a full orchestra and stage lighting. The score is divided into six systems, each corresponding to a different instrument or light cue.

- Vln. I:** Violin I part, featuring a melodic line with a long, sweeping phrase.
- Vln. II:** Violin II part, mirroring the Vln. I part.
- Vla.:** Viola part, featuring a melodic line with a long, sweeping phrase.
- Vc.:** Violoncello part, featuring a melodic line with a long, sweeping phrase.
- D.B.:** Double Bass part, featuring a melodic line with a long, sweeping phrase.
- Light:** Stage lighting cues, including a "gradually dim" instruction.

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *p* for piano). The Vln. I and Vln. II parts are marked with "ord" and "sul pont" (sul ponticello) instructions. The Vla. part includes a "bow with loose snare" instruction. The Vc. and D.B. parts are marked with *p* (piano). The Light part includes a "gradually dim" instruction.

## III. Class One Visibility

379 389

Fl. inhale through flute  
*p*  $\leftarrow$  *f*  
turn on/off stand light or pen light ad lib

Ob.

B. Cl. turn on/off stand light or pen light ad lib

B. Sx. turn on/off stand light or pen light ad lib

Bsn. turn on/off stand light or pen light ad lib

Hn. turn on/off stand light or pen light ad lib

B $\flat$  Tpt. turn on/off stand light or pen light ad lib

Tbn. turn on/off stand light or pen light ad lib

Perc. 1 drag loose snare vertically against wood  
*p* *fp* *fp* *fp* *fp*

Perc. 2 drag loose snare vertically against hi-hat  
*mf*

Pno. place loose snare over G3 - D5 strings  
turn on/off stand light or pen light ad lib  
*p* *mp*  
hold down pedal until measure 424

Cel.

379

Vln. I turn on/off stand light or pen light ad lib  
*ppp*

Vln. II turn on/off stand light or pen light ad lib  
*ppp*

Vla. turn on/off stand light or pen light ad lib  
*ppp*

Vc. turn on/off stand light or pen light ad lib  
*ppp*

D.B. turn on/off stand light or pen light ad lib  
*ppp*

Light as dark as reasonably possible

392

394

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

402

405

Fl. *f* *p* *f* *p* *f* *p* *f* *p* *<*

Ob. *pp* *mp*

B. Cl. *p* *< f*

B. Sx.

Bsn.

Hn. *pp* *mp*

B♭ Tpt.

Tbn.

Perc. 1 *mf* *sim.* *mf* *fp* *fp*

Perc. 2

Pno. *mf* *mp* *mf* *p* *pp*

Cel.

Vln. I *f* *ff* *f* *ff* *f*

Vln. II *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* *f*

Vc. *f* *ff* *f* *ff* *f* *ff*

D.B. *f* *p* *f*

413

418

422

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Ob. *mp* *p*

B. Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

B. Sx. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *pp* *pp*

Hn. *mp* *p* *mp*

B♭ Tpt. bucket mute (opt. straight mute) *p* *mp*

Tbn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

418

Perc. 1 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Perc. 2 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Pno. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cel. *remove loose snare and use putty to mute strings E3 - A3*  
*remove pedal*

418

Vln. I *ff* *f* *ff* *f* *f* *ff* *f* *ff* *f* *ff*

Vln. II *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vc. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

D.B. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Light *gradually raise lights*

431

426

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B> Tpt.

Tbn.

426

Perc. 1

Perc. 2

Pno.

Cel.

426

Vln. I

Vln. II

Vla.

Vc.

D.B.

Light

standard concert lighting

435

439

Fl.

Ob.

B. Cl.

B. Sax.

Bsn.

Hn.

B♭ Tpt.

Tbn.

435

Perc. 1

Perc. 2

Pno.

Cel.

435

Vln. I

Vln. II

Vla.

Vc.

D.B.



443

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

448

to vibraphone

to glockenspiel

with mute / sul tasto

449

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

pp sfz pp

449

Perc. 1

Perc. 2

Pno.

Cel.

449

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

454 vibraphone (metallic sound)

Perc. 1

glockenspiel

Perc. 2

Pno.

Cel.

454

Vln. I

Vln. II

Vla.

Vc.

D.B.

459

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

459

Perc. 1

Perc. 2

Pno.

Cel.

459

Vln. I

Vln. II

Vla.

Vc.

D.B.

464 468

Fl. *ppp*

Ob. *ppp*

B. Cl. *pp*

B. Sx. *pp*

Bsn. *pp*

Hn.

B♭ Tpt.

Tbn. *pp*

464

Perc. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *f*

Perc. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *f*

Pno. *f* *ff*

Cel.

464

Vln. I

Vln. II *ppp* *move to M.S.P. remove mute*

Vla. *ffz* *ffz* *ff* *ffp* *move to*

Vc. *ffz* *ffzp* *ffzp* *ff* *ffp* *move to*

D.B. *f*

469

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B> Tpt.

Tbn.

469

Perc. 1

Perc. 2

Pno.

Cel.

469

Vln. I

Vln. II

Vla.

Vc.

D.B.

484

478

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

478

Perc. 1

Perc. 2

Pno.

Cel.

478

Vln. I

Vln. II

Vla.

Vc.

D.B.

487

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

487

Perc. 1

Perc. 2

Pno.

Cel.

487

Vln. I

Vln. II

Vla.

Vc.

D.B.



496

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

496

Perc. 1

Perc. 2

Pno.

Cel.

496

Vln. I

Vln. II

Vla.

Vc.

D.B.

503

Fl. *mp* *cresc.* *mf* *mp* *cresc.*

Ob. *mp* *cresc.* *mf* *mp* *cresc.*

B. Cl. *pp* *mp* *pp* *pp* *mp* *pp*

B. Sx. *mp* *pp* *mp* *pp* *mp*

Bsn. *pp* *mp* *pp*

Hn. *mp* *pp* *mp* *pp*

B> Tpt. *mp* *pp* *mp*

Tbn. *mp* *pp*

503

Perc. 1

Perc. 2

Pno.

Cel.

503

Vln. I *mf* *cresc.* *f* *mf* *cresc.*

Vln. II *ord.* *mf* *cresc.* *f* *mf* *cresc.*

Vla. *mf* *cresc.* *f* *mf* *cresc.*

Vc. *mf* *mp* *mf* *mp* *mf* *mp*

D.B. *mf* *mp* *mf* *mp* *mf* *mp*

509

511

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

This block contains the musical staves for woodwinds and brass. The Flute and Oboe parts are identical, starting with a melody in treble clef with dynamic markings *mf*, *mp*, and *cresc.* The Bass Clarinet, Bass Saxophone, and Bassoon parts are in bass clef, featuring sustained notes and some melodic movement with dynamics *mp* and *pp*. The Horn, B $\flat$  Trumpet, and Trombone parts also have sustained notes and some melodic lines, with dynamics *pp*, *mp*, and *pp* indicated.

509

Perc. 1

Perc. 2

Pno.

Cel.

This block contains the musical staves for percussion and keyboard instruments. Percussion 1 and 2 have rhythmic patterns with triplets. The Piano part features a complex texture with many triplets in both hands. The Cello part has a melodic line with triplets, while the Double Bass part is mostly silent.

509

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical staves for string instruments. Violins I and II, Viola, and Violoncello have melodic lines with dynamics *f*, *mf*, and *cresc.* The Double Bass part has a sustained bass line with dynamics *mf* and *mp*.

515

Fl. *mf* *cresc.* *f* *mf* *cresc.*

Ob. *mf* *cresc.* *f* *mf* *cresc.*

B. Cl. *mf* *p* *mf* *p* *mf*

B. Sx. *mf* *p* *mf* *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf*

B $\flat$  Tpt. *mf* *p* *mf* *p*

Tbn. *p*

515

Perc. 1 *3* *3* *3* *3* *3*

Perc. 2 *3* *3* *3*

Pno. *3* *3* *3*

Cel. *3* *3* *3* *3* *3*

515

Vln. I *f* *cresc.* *ff* *f* *cresc.*

Vln. II *f* *cresc.* *ff* *f* *cresc.*

Vla. *f* *cresc.* *ff* *f* *cresc.*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf*

D.B. *mf* *f* *mf* *f* *mf* *f* *mf*

327

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

*p*

*mf*

*f*

*cresc.*

527

Perc. 1

Perc. 2

Pno.

Cel.

The image shows a musical score for four instruments: Percussion 1, Percussion 2, Piano, and Cello. The score is written in 4/4 time and features a key signature of one sharp (F#). The Percussion 1 part includes triplets and eighth notes. The Percussion 2 part features eighth notes and quarter notes. The Piano part has a complex melody with triplets and eighth notes, while the Cello part provides a harmonic foundation with quarter and eighth notes, including some triplets. The score is divided into measures by vertical bar lines.

521

Vln. I

Vln. II

Vla.

Vc.

D.B.

527

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

527

Perc. 1

Perc. 2

Pno.

Cel.

527

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f* *mf* *cresc.* *f* *mf* *f* *mf* *mp*

*f* *mf* *cresc.* *f* *mf* *f* *mf* *mp*

*mf* *p* *mf* *p* *f*

*p* *mf* *p* *mf* *mp*

*p* *mf* *p* *mf* *mp*

*mf* *p* *mp*

*mf* *p* *f*

*f* *mf* *cresc.* *f* *mf* *ff* *f*

*ff* *f* *cresc.* *ff* *f*

*ff* *f* *cresc.* *ff* *f*

*f* *mf* *f* *mf* *ff* *f*

*f* *mf* *f* *mf* *ff* *f*

532

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

This block contains the musical notation for woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature rapid sixteenth-note passages with triplets and crescendos, reaching a fortissimo (f) dynamic. The Bassoon (Bsn.) part has a similar texture with a crescendo. The Clarinet in B (B. Cl.) and Saxophone in B (B. Sx.) parts provide harmonic support with sustained notes and some melodic movement. The Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), and Trombone (Tbn.) parts play sustained notes, with the Trombone having a crescendo. Dynamics include crescendos, fortissimo (f), mezzo-piano (mp), and mezzo-forte (mf).

532

Perc. 1

Perc. 2

Pno.

Cel.

This block contains the musical notation for percussion and keyboard instruments. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play rhythmic patterns with triplets and crescendos. The Piano (Pno.) part features a complex texture with rapid sixteenth-note passages and sustained chords. The Celesta (Cel.) part plays a melodic line with triplets and crescendos. Dynamics include crescendos, fortissimo (f), mezzo-piano (mp), and mezzo-forte (mf).

532

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical notation for string instruments. Violin I (Vln. I) and Violin II (Vln. II) parts feature rapid sixteenth-note passages with triplets and crescendos, reaching a fortissimo (ff) dynamic. The Viola (Vla.) part has a similar texture. The Violoncello (Vc.) and Double Bass (D.B.) parts provide harmonic support with sustained notes and some melodic movement. Dynamics include crescendos, fortissimo (ff), and fortissimo (f).

537

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B<sup>+</sup> Tpt.

Tbn.

This block contains the musical staves for woodwinds and brass. The Flute and Oboe parts feature rapid sixteenth-note passages with triplets and quintuplets, marked *ff*. The Bass Clarinet, Bass Saxophone, and Bassoon parts have more melodic lines with dynamic markings *ff*, *f*, *mf*, and *fff*. The Horn, Trumpet, and Trombone parts provide harmonic support with dynamics ranging from *mf* to *f*.

537

Perc. 1

Perc. 2

Pno.

Cel.

This block contains the musical staves for percussion and keyboard instruments. Percussion 1 and 2 play complex rhythmic patterns with triplets and quintuplets, marked *ff*. The Piano part features a dense texture with triplets and a sustained bass line. The Cello part has a melodic line with triplets and a *ff* dynamic marking.

537

Vln. I

Vln. II

Vla.

Vc.

D.B.

8va

aggressive, wreckless, sloppy

This block contains the musical staves for string instruments. Violins I and II, Viola, and Violoncello play rapid sixteenth-note passages with triplets and quintuplets, marked *fff*. The Double Bass part has a melodic line with a *fff* dynamic marking. A dashed line labeled '8va' indicates an octave shift for the Violins. The instruction 'aggressive, wreckless, sloppy' is written above the Violin staves.



[illegible]

546

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

546

Perc. 1

Perc. 2

Pno.

Cel.

546

Vln. I

Vln. II

Vla.

Vc.

D.B.

551

549

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B> Tpt.

Tbn.

This block contains the musical notation for woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly rests. The Bassoon (Bsn.) part has a melodic line with slurs. The Horns (Hn.), Baritone/Euphonium (B> Tpt.), and Trombone (Tbn.) parts have more active melodic lines with various note values and slurs.

549

Perc. 1

Perc. 2

Pno.

Cel.

This block contains the musical notation for percussion and piano/cello. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) have complex rhythmic patterns with many triplets and quintuplets. The Piano (Pno.) and Cello (Cel.) parts have melodic lines with slurs and some triplets.

549

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical notation for string instruments. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts feature rapid, repetitive sixteenth-note patterns with slurs, followed by a fermata and then a melodic line. The Violoncello (Vc.) and Double Bass (D.B.) parts have a more sustained, lower melodic line.

553

Fl. *mf* *piccolo*

Ob. *mf*

B. Cl. *f*

B. Sx. *f*

Bsn. *f*

Hn. *mp*

B> Tpt. *mp*

Tbn. *mp*

553

Perc. 1 *f* *diminuendo poco a poco*

Perc. 2 *f* *diminuendo poco a poco*

Pno. *f* *diminuendo poco a poco*

Cel. *f* *diminuendo poco a poco*

553

Vln. I *ff* *f* *mf* *f*

Vln. II *ff* *f* *mf*

Vla. *ff* *f*

Vc. *f*

D.B. *f*

557

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

This block contains the musical notation for woodwinds and brass instruments. The Flute and Oboe parts feature continuous triplet eighth-note patterns. The Bassoon and Horn parts have sustained notes with dynamic markings of *f* and *p*. The Trumpet and Trombone parts also feature sustained notes with dynamic markings of *f* and *p*.

557

Perc. 1

Perc. 2

Pno.

Cel.

This block contains the musical notation for percussion and strings. Percussion 1 and 2 have complex rhythmic patterns with triplets and quintuplets. The Piano part has arpeggiated chords. The Cello part has a melodic line with a 9-measure rest and a triplet.

557

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical notation for string instruments. Violins I and II play rapid sixteenth-note passages with a final section marked "very scratchy / heavy bow pressure". Viola has a sustained note. Violoncello has a melodic line starting with a forte *f* dynamic. Double Bass is silent.

560

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

This block contains the musical staves for woodwinds and brass. The Flute (Fl.) and Oboe (Ob.) parts feature rapid sixteenth-note passages with triplets and a final five-measure phrase marked *f*. The Bassoon (Bsn.) has a similar melodic line. The Clarinet in B♭ (B. Cl.), Saxophone in B♭ (B. Sx.), Horn (Hn.), Trumpet in B♭ (B♭ Tpt.), and Trombone (Tbn.) parts provide harmonic support with sustained notes and some melodic movement.

560

Perc. 1

Perc. 2

Pno.

Cel.

This block contains the musical staves for percussion and keyboard instruments. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play rhythmic patterns with triplets. The Piano (Pno.) and Cello (Cel.) parts feature complex melodic lines with many triplets and some five-measure phrases.

560

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical staves for string instruments. Violin I (Vln. I) and Violin II (Vln. II) play fast, intricate passages with many triplets and some five-measure phrases, marked *ff* and *f*. The Viola (Vla.) and Violoncello (Vc.) parts have sustained notes. The Double Bass (D.B.) part is mostly silent.

563

Fl.

Ob.

B. Cl.

B. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

to alto sax

to Bb clarinet

*mp*

*f*

*mf*

*mf*

*diminuendo poco a poco*

563

Perc. 1

Perc. 2

Pno.

Cel.

*mf*

*diminuendo poco a poco*

*mf*

*diminuendo poco a poco*

*mf*

*diminuendo poco a poco*

563

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*p*

*diminuendo poco a poco*

sul tasto

567

Fl. *mf*

Ob. *mf*

B♭ Cl.

A. Sax. *mf* alto sax

Bsn.

Hn.

B♭ Tpt.

Tbn.

567

Perc. 1

Perc. 2

Pno.

Cel.

567

Vln. I *f* *mf*

Vln. II *f* *mf* *f*

Vla.

Vc. *diminuendo poco a poco*

D.B.



571

573

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

575

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

*pp*

*diminuendo poco a poco*

*p*

*p*

*p*

*pp*

*p*

575

Perc. 1

Perc. 2

Pno.

Cel.

575

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*mp*

*p*

*ord.*

*very scratchy / heavy bow pressure*

*mp*

*f*

*mp*

*f*

*diminuendo poco a poco*

*pp*

*diminuendo poco a poco*

578

579

Fl.

*pp*

Ob.

*pp*

B♭ Cl.

*pp*

A. Sx.

*pp*

Bsn.

*ppp*

Hn.

*pp*

B♭ Tpt.

*pp*

Tbn.

*pp*

578

Perc. 1

*p*

*diminuendo poco a poco*

Perc. 2

*p*

*diminuendo poco a poco*

Pno.

*p*

*diminuendo poco a poco*

Cel.

*p*

*diminuendo poco a poco*

578

Vln. I

*pp*

Vln. II

*very scratchy / heavy bow pressure*  
*mp* *f* *p* *mf*

Vla.

*mp* *f* *p* *mf*

Vc.

*ppp*

D.B.

*ppp*

582

588

Fl.

Ob.

B♭ Cl. *pp*

A. Sx. *pp*

Bsn.

Hn. *pp*

B♭ Tpt. *pp*

Tbn. *pp*

582

Perc. 1 *pp*

Perc. 2 *pp*

Pno. *pp*

Cel. *pp*

582

Vln. I *p* sul G / mute string with at least two fingers, pitchless

Vln. II *mp* *p* sul G / mute string with at least two fingers, pitchless

Vla. *pp* *mp* *p* sul C / mute string with at least two fingers, pitchless

Vc. *ppp*

D.B. *ppp*

Light dim lights → total darkness

## **Bibliography**

The Honorary Title. *Scream & Light Up the Sky*. Doghouse DOG1391, 2007, Compact disc.